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# SACRED DANCE GUILD JOURNAL

www.sacreddanceguild.org

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## After: Dancing Our Roots...Stretching New Branches

Dear Festival friends,

I am in awe of our coming together this summer for Festival 2005. The team, faculty, college, and participants all contributed to make this a memorable gathering. Connecticut College provided the backdrop, with its beautiful campus and wonderful dance spaces. There we could meet, teach, learn, and create.

Our days began early with Pilates, Yoga, or Paneurhythmy. Our worship each morning gave us a spectrum of modalities to explore the divine within and throughout. There were also opportunities on the week-end for formal worship services in Catholic, Jewish, and Protestant traditions.

We continued in technique classes of jazz, modern, and sacred dance. The daily focus classes included: Isadora Duncan and her legacy, Afro-Latin Movement, Ancient Liturgy of Hours-Daily Devotions, Sacred Hebrew Movement Practice, and Chinese Cultural Dance. It was difficult to choose only one from such an exceptional variety!

There were workshops in jazz, Native American traditions, choreography, Cross Cultural Roots, Moving from Your Core, and Moving beyond Gesture. In other sessions we learned about Erika Thimey, the art of Sign in dance, the use of props and costumes, and dancing a painting.

For the young and those young at heart, there was improvisation and exploration, hip hop fusion praise, and stepping out to a Broadway tune. There was also creative movement, African praise dancing, and creating myths using masks. What a delightful potpourri of dance!

We were fortunate to have master classes given by two modern dance pioneers; Mary Anthony and Ernestine Stodelle. Maxine Steinman from the Jose Limon Institute provided the third



**A morning worship service in the Buddhist tradition**

Photo by Robert Boozman

illuminative session. Our dance history continued with the Roots Panel: Mary Anthony, Jeanne Bresciani, Sally Carlson Crowell, Toni' Intravaia, Ernestine Stodelle, and Mary Jane Wolbers who shared their lives in sacred dance. The stories and discussions were fascinating, moderated by Pat Woodbury. It is hoped that this tradition of exploring roots will continue. As Sylvia Bryant suggested, the importance of our African American dancers' heritage should be represented as well.

Through the Faculty Concert we witnessed multicultural dance. The Concert opened with "The Way of the Soul" - dances by Isadora Duncan performed by Jeanne Bresciani and the Isadora Duncan International Institute Dancers. Chen-Yu Tsuei choreographed and performed a "Tibetan Folk Dance". Judith Rose and Rabbi Reuben Modek choreographed and performed "SH'MA" from Jewish spiritual practice. Denise Letendre choreographed and performed "Invocation". "Wade in the Water" choreographed and performed by Jolyn Walker and members of African Expressions praise choir completed the first half of the evening. Alesh DuCarmo choreographed and performed "Gracias Loud Damos". "Holy Spirit .... Rain Down" was choreographed and

performed by Sylvia B. Bryant. "Two Hearts, One Word" was performed and choreographed by Kathryn Mihelick and Andrea Shearer. The Concert closed with L'Ana Burton and festival dancers performing their "Circling Together". What a wonderful evening!

We joined in our celebrations, the banquet and Annual Meeting. We gathered for sacred circle dance, swing, bare-foot boogie, and sea shanties. We met new people and renewed old friendships. We laughed, cried and shared.

The Festival logo, hospitality card, theme song, and videos remind us of our time together. More importantly, we have what resides in our hearts and minds - our memories of an unforgettable time. I and the whole envisioning team are grateful that you trusted us to create a memorable Festival. Each of you helped to create this gathering. It was all the participants who made this extraordinary. You gave this Festival its life! Thank you for your openness to come together as a spirited community. I paraphrase here what Carolee BonGiorno said so eloquently at the closing: 'May we bring the idealism and creativity of our time together to the world'.

With love,  
Peggy Arthur, Festival 2005



# President's Letter

Dear Dancers,

**Commitment:** one of our core values, as established in our Strategic Planning Process. Why? It's partly because sacred dance, like any art, calls for commitment to learn, practice, do our best. But it is also because the Guild would not exist without the volunteer commitment of many members at all levels of participation.

**1) Board leadership:** Our Board has been making a big thing of our very part-time paid staff arrangement, but this only covers some nitty-gritty paperwork that frees Board members to do the rest of their jobs.

At our annual meeting we said thank you to four outgoing Board members: Lucy Knopf, our Corresponding Secretary for many years; Kathryn Mihelick, Development Director; Wendy Morrell, Public Relations Director; and Merle Wade, Chapters and Regions Director. These have each given faithful service to the Guild.

At the same meeting the membership elected six new people to the Board, some in new positions according to the newly approved bylaws: Mary Katherine Greenlaw, Vice-President (two steps away from the Presidency); Emmalyn Moreno, Chapters Director; Patricia Bowen, Regions Director; Ruth Richardson, Membership Director; Patricia Woodbury, Public Relations Director; and Toy True, Youth Director. They will bring new energies and new talents to the mix.

**2) Festivals:** We've had a wonderful 2005 Festival, due to the hardworking team from Connecticut, Massachusetts and New York under Peggy Arthur's

leadership. Presenting a festival requires an all-out commitment for a shorter period of time than Board service; a great many hours of effort went into a very fine event. Next year (2006) we'll be spreading the wealth of festival experience out to regional festivals again. This will be an opportunity for local groups to put together weekend or shorter events. If you can commit to such a project, get in touch with Karen Josephson, whose article is elsewhere in this issue.

**3) Chapters and Regions:** Chapters need leadership, and it takes the ongoing efforts of several folks in each of our ten chapters to make events happen which bring sacred dancers together to dance – which is the heart of the Guild. The former "regions" have been gathered into large regions, each with a Director. This means that those who have been trying to build activities "out in the field" (outside existing chapters) now have new access to resources – someone closer at hand to provide support and encouragement.

**4) Everywhere:** Where does your commitment to sacred dance lead you? If your work is in a particular community, small or large, share your story through the Journal. Find others through the website or Directory. And if you have another talent you'd like to combine with your love of sacred dance, there is a place to use it in the Guild.

As I enter my second year as your President, I give thanks for each of our Guild members and your commitment to sacred dance,

Ellen Roberts Young, President  
EllenSDG@cs.com; 505-532-9239



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**Policy Statement** The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's address: Toni Intraiva, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: [www.sacreddanceguild.org](http://www.sacreddanceguild.org).

Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$42.00; Two-Year Membership (Domestic AND International, US Dollars) \$70.00; One-Year Student and Senior (65+) Membership \$30.00; One-Year Group Membership \$85.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$24.00 per year. Members receive:

- Sacred Dance Guild Journal published three times a year
- Membership Directory with geographical and leadership listings printed annually
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held annually in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Reduced cost for all Guild publications
- Opportunity to be listed as a resource in the Online Resource Database
- Opportunity to create your own website to be linked to the SDG website
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Opportunity to be part of the All Members e-list where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, PO Box 1046, Laurel, MD 20725-1046.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: [journal@sacreddanceguild.org](mailto:journal@sacreddanceguild.org) or Toni Intraiva, Editor, 201 Hewitt, Carbondale, IL 62901.



The  
Fredericksburg  
(VA)  
Sacred  
Dance  
Ensemble  
at Festival  
2005

Photo by  
Robert Boozman



## EDITORIAL

As I begin Volume III of *And We Have Danced*, I shall dedicate it to Margaret Taylor Doane's memory. Since I work primarily with youth, her books have been of great value to me, as well as so many of you. At the present all of Margaret's books are out of print.

"Branches, The Youth" is our theme for this issue. As of this writing, I have received nothing, but before August 15<sup>th</sup> I should have several articles. Toy True, our new Youth Director, has a wonderful following of youth. One Festival I attended there were about a dozen of her young dancers in the classes and also performing.

I have returned from the Sacred Dance Guild Festival in New London, Connecticut at Connecticut College "Dancing Our Roots, Stretching New Branches." I wish all of you could have been there. I was there back in the '50s for the American Dance Festivals and remembered the wonderful dance classes with Martha Graham, Jose Limon, the wonderful campus, and the

wonderful food. Guess what? It was wonderful all over again with the Sacred Dance Guild Festival.

We are now moving into a continuance of the Strategic Planning. It looks and is good for our Guild as we enlarge and carry forth the word through prayer motion.

The theme for the winter issue of the *Journal* will be *Workshops, Regional Festivals, Festivals*. Do send in articles on any of these sharings.

Please continue to send your news, as well as dates for the Calendar of Events, to [journal@sacreddanceguild.org](mailto:journal@sacreddanceguild.org) or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and send your news from chapters to Emmalyn Moreno, PO Box 357, San Luis Rey, CA 92068 and from regions to Patricia Bowen, 32 Fairbalm Street No. 2, Ottawa, Ontario, Canada K1S 7A3. The deadlines are August 15, November 15, and March 15.

## Letters to the Editor

From Carla DeSola

I continue to be deeply engaged with ongoing explorations in sacred dance and its impact on the student's lives, some of whom are pursuing a Specialty Certificate in Sacred Dance. Sacred dance, beautiful in itself, is a hitherto overlooked resource for spiritual and emotional health. Whether one dances for sheer relief from worry and anxiety, or experiences the solemnity, depth and grace of a carefully worked out contemplative dance, movement opens us, and opens deep courses (*Sacred Dance for Healing*, *Dance as Living Scripture*, and *Dancing the Gospel of Peace*), replaces words with gestures, texts open, alive with motion, rhythm, shape and dynamics, allowing new layers of meaning and relevance to be discovered. Quoting a recent column in the Chicago Tribune, we are urged to "Dance even if you have nowhere to do it but your living room." Fortunately, we have a sprung wooden floor in a room known as MUDD 100 on the PSR campus.

While much of our work is never seen outside the classroom, one class, *Community Dancers*, had the opportunity to participate in a spring PSR liturgy. Sylvia Miller-Mutia (my co-teacher)

choreographed for the students a joyous, rhythmic dance to Ps. 150 and I created a meditative and flowing dance to Calvin Hampton's "A Repeating Alleluia." It was a pleasure to be engaged in forming a liturgy where the arts, including singing, readings, dance and visual effects, were integrated with finesse and beautifully executed.

As well as fulfilling our ongoing liturgical commitments, *Omega West Dance Company* had the honor of dancing for the United Nations 60<sup>th</sup> Anniversary "World Celebration" held at Grace Cathedral June 26<sup>th</sup>, 2005. We performed "In This Fateful Hour", augmented by live Native American flute and organ. We also danced for the closing ritual of the "Conference on Spiritual Activism" at UC Berkeley July 23<sup>rd</sup>, and will be reconstructing "Beyond Words: An Interfaith Ritual for Peace" at the University of Nevada-Las Vegas and the Nevada Test Site, August 7<sup>th</sup>.



Ruth Lieberherr's  
"Stretching New  
Branches II"

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# BRANCHES, THE YOUTH

## Letting the Children Lead Us

By Deena Bess Sherman, M.A.

When I learned that the theme of this issue of the Sacred Dance Guild's *Journal* would be "branches: the youth," I immediately thought of the times when I had been inspired by dancing with some of the youngest worshipers in my home congregation. I have always been awed by the ability of some of our youngest worshipers to lead us in worship through dance. Many of them possess a deep and absolute sense of the holy. They are unencumbered by the physical self consciousness, second guessing, and theological debate of people, of adults, and are free to act clearly and powerfully upon their simple belief that God is great and loves them. Their unrestrained physical exuberance is tempered only by their desire to show God respect by having their movements work perfectly together and give their message as clearly as possible. It is always humbling for me to watch such beautiful faith as this in action. Whenever I see their dancing I imagine a broad grin spreading across God's face, then a mighty pronouncement that this is truly good.

The following is an excerpt, taken from chapter 7 of my 2004 book, *Liturgical Dance: A Practical Guide to Dancing in Worship*. It is available through Amazon.com. Signed copies are available through Amazon Marketplace. The music for this dance and others is included in the book.

### Two Fishermen

One of my favorite dances, which I originally choreographed for [younger children], was danced in 1998 and 1999 at Grace Lutheran Church in Aurora to the music "Two Fishermen." (Copyright 1994 GIA Publications, Inc., Chicago). This dance could certainly be done with dancers of any age or level of experience. Unlike some dances, pointed toes and fluid movement are not a pre-requisite. The motions simply need to be BIG and overstated. When the arms "fling the nets," they fling them as wide as the arms can open, with gestures that are urgent and earnest. It works particularly well with small children because the signal which invites them is actually part of the dance! I have a videotape of this dance with my twin daughters at the age of six. It's inspiring to see their young enthusiasm in these movements, combined with a beautiful reverence for what they are doing, not wanting to miss a cue.

The dance is extremely simple and flexible. It can be done with almost any number of dancers, but a minimum of four

is needed and eight is the number I used in the original choreography. By the end of the dance, you may have a large part of the congregation joining you!

Another advantage to this dance is the lack of costuming. The dancers should look like "regular folks" because the dance is about Jesus calling people from everyday life and then those people inviting others to join.

The dance begins with two dancers at the front of the congregation. If this is to be done with the minimum number of dancers (4), a single dancer can begin. I will assume two in the following description, however, as that is ideal.

The dancers face one another. As the music begins, they join hands (on the words "two fishermen"). They swing their arms together toward the congregation (who lived along), back (the Sea of Galilee), and on next measure, with the end of the word, "Galilee," they open their arms toward the congregation, as if to throw the nets out.

In the next four measures they pretend to pull the nets back in, using long grasping and pulling motions in the direction of the congregation, one arm at a time. It should look like the nets are big and heavy. It's a long pull from the arm's furthest reach, back to the dancer's body. One leg is out in front (right or left, depending on which side of the dancer is facing the congregation) and weight should shift back and forth from one leg to the other as the nets are pulled in.

With the words, "Now Jesus watched them," they put their right hands flat above their right eyes, as if to look into the distance, then on "from afar," the arm drops. With the words, "then called them each by name," the dancers motion with one arm to the congregation, and may focus specifically on the next dancers who will join them, with a traditional "come on!" motion. It should be big and enthusiastic.

The dancers join hands again as the second set of dancers come running to find their places in the front. On the words, "It changed their lives, these simple men," the original dancers side-chassé (use a galloping motion) away from the congregation, then turn back to face the original direction, toward the congregation. Depending on the space you use for this dance, the direction or distance covered in this movement may need to be adjusted. I had a very wide step we could move onto, which made space for later dancers, so we covered a lot of space on the first verse, then

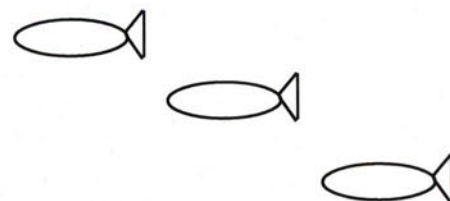
less in subsequent verses. The new dancers joining the dance may need this measure to simply get into their positions. The second and third pairs of dancers may be placed to the left and right of the original ones. If possible, this original pair may move closer to the altar—may churches have wide steps leading up to or just inside the communion rail, then the final pair may come to the position in which the original two had begun, front, center.

On the words, "They'd never be the same," dancers take two steps back in the direction from which they came, each time lifting the knee high. Arms make a slightly open circle in front of the dancer (first position).

Dancers join hands again and immediately push back from one another. Then, still holding hands, they then pull the arms above their heads, stepping closer to one another. This is during the words, "Leave all things you have." The partners then drop hands, but leave the hands raised, and pirouette. As the words, "come and follow me" repeat, each dancer turns her back to the congregation, reaches her outside hand forward and follows it in a circle, away from her partner, then back to the original position.

The dance repeats, bringing two more sets of partners in. The GIA songbook lists four verses for this song. On the last verse, after the worshippers have seen the dance repeated 3 times, make clear in your motioning for people to join that you truly intend that anyone who wishes to join the dance should come forward. This can be a wonderful way to lead into a sermon about discipleship. The mood is set where people are feeling, in a very immediate way, how difficult it can be to leave one's comfort zone and step out to answer the call to follow Jesus!

I found this to be a favorite with young people. The music is strong and easy to follow. The motions are simple and tell the story. Children tell the story with a mixture of joy and reverence that is awe-inspiring. Never underestimate the power of letting the least among us be our teachers.







Some of the Festival '05 Team (left to right) Sybille Votz, Ruth Lieberherr, Jolyn Walker, Peggy Arthur (Chair), Shirley Blancke, Elaine Sisler, Karen Josephson, Betsy O'Neill, Eva Herndon, Lucy Knopf, Sally Carlson Crowell, Ann Pomeroy and L'Ana Burton.

A note from Peggy Arthur to the Festival 2005 Envisioning Team:

**"You took on this tremendous task with enthusiasm, and created a wonderful event. Your diligence, expertise and dependability are what made this all possible. You have my admiration and affection. BRAVO! Thank you."**

## BRANCHES OF LOVE

*By Jeannine Bunyan*

One summer I was a vacation assistant to the nursery school teacher of three-year olds. Tad, a winsome child, somehow attached himself to my heart. He had the habit of running up, wrapping his little arms tightly around my legs and looking up at me with big hopeful eyes. My natural response was to squat down to his level and return his affectionate hug. I also noticed that whenever we were seated at the foot of the teacher for story time, Tad would somehow always manage to sit beside me. Again my natural response was to put my arm around him pulling him a little closer, and he would "cozy up" to me with his big grin.

As summer progressed, I gradually became aware of how often Tad seemed to be "disconnected" from the group activity - that is - not fully participating. Later on I was assigned as greeter to meet the children each morning when parents signed them in. What a joy to see the happy faces arriving. When Tad was dropped off by either his Mom or Dad, I noticed that they would hurriedly lean over for a quick kiss

with the admonition, "Now, be a good boy!" By contrast, other parents would kneel down for a big juicy kiss with the words, "Have a happy day!"

As summer wore on, my concern for Tad grew until one day I realized that my silent name for him was "Sad, Tad!" It was on that day that Spirit provided the opportunity for the miracle of Movement Ministry to happen! Being only a summer substitute, I had deliberately kept a "low" profile - but - Love somehow always finds a way! As often happened, Tad once again sat on the sidelines, not really partaking of the class fun activity. Suddenly, Spirit led me to exclaim, "Oh look at Tad, he seems so sad. What can we do to make Tad glad?" Realizing that my spontaneous outburst rhymed, I began chanting the words, clapping hands and marching around Tad. The children seized the opportunity and soon joined in the march. This led us into a sitting circle dialogue and the creativity of the children was amazing. Here is their solution:

Clap your hands -----Stand  
in circle facing center, clap 3 times

Jump for joy-----Do 3  
happy jumps in place

God loves every -----While  
twisting side to side,

Girl and boy-----Give yourself  
a big hug from God!

Soon Tad was surrounded by delightful giggles and everyone was hugging -not only themselves but each other as well! An added blessing continued to appear days after. Out of the corner of my eye, I would sometimes glimpse a "disgruntled" child giving self a soothing "God Hug!"

Oh Dear Friends in Movement Ministry,

As adults we need to remember how much a timely hug can mean to a child. We need to be demonstrations of God's Love so that each one can "feel" this Love is always available in all situations. When we can help them become surely rooted in God's Love, we can be assured that they will grow to spread their own branches of Love to the world!



# Lessons I Learned From Festival 2005

By Cara Nicholl, S.D.G. Student Member

When I arrived at the Sacred Dance Festival 2005, Dancing Our Roots, I had just come out of one of the worst weeks of my life, and certainly the worst week of my summer. I had made a policy with myself to "grin and bear it," and just get through the week with the least pain as possible.

However, when I got to the festival, it became apparent that such a policy would not be needed. If I got anything out of the Dancing Our Roots Festival, I learned that it's the people that make the Guild; the Guild doesn't make the people. People bring their unique talent, their laughter, their emotions, their spirit, and in that, the Sacred Dance Guild is formed. Everyone I met was kind and warm, ready to talk to me about anything, from dance to my college experience to different tidbits about their lives. I couldn't help but wander around the entire time thinking, "These are some of the most amazing people I have ever met!" I, as the writer, was inspired to write a book about the different people I met; the college grad from Chicago who plopped herself down on the couch and began to talk to me, the wonderful women on the Festival team who showed me where to go and who to

call if I had any questions, the elementary teacher who gave a workshop on creative motion in a fun and original class, the energetic Tibetan teacher who not only enjoyed her subject, but was talented at it too, my grandmother (Mary Jane Wolbers), who sat on the Roots panel and refused to give into the time limit, instead taking as much time as she needed, and many, many more. It got to the point where I just had to sit back and watch, fascinated, as these people wove into my life. If I were to write a book, it would be about how truly fascinating they all are individually and how these individuals come into a group to give themselves an incredible dance experience and at the same time, create a work of movement towards whatever they themselves hold sacred.

I learned a lesson too, one of those hard lessons where I have to learn from experience. I ran into this a few festivals ago, when I was faced with the problem of not feeling "good enough," and I knew my teacher was comparing me against the more experienced dancers, and I felt it again at this 2005 festival. That's the biggest lesson I learned, and I think more

people need to learn this; it's not the way you dance; the entire point of the Sacred Dance Guild is why you are dancing. You could be dancing with two left feet, but if you're dancing to worship, that should be good enough. I learned this the "hard way," but I'm so glad I learned it. It gives me perspective and insight to why exactly I've been participating in this Guild for years, and it also gives me perspective and insight to myself. That, I think, was my favorite lesson over the course of the festival.

My horrible week became less horrible as the festival went on. It became more and more apparent that life would go on no matter how bad it seemed. Without the SDG, with all the unique people and their incredible viewpoints on life and dance and religion, I don't think I would have recovered from such a bad week so quickly. So thank you, everyone who stopped and talked to me, who encouraged me, who gave me a smile, and who made my week that much more bearable. I owe you so much more than you could ever know.

## STRETCHING NEW BRANCHES

By Elaine Sisler, Teaching Artist, Skyloom Dancer

"...And in the center grew one mighty flowering tree to shelter all the children of one mother and one father. And I saw that it was holy."

Black Elk, Oglala Holy Man

"I love you Paul."

"Likewise my dear."

Three years ago my beloved ballet teacher and life-long mentor passed away a few hours after our last conversation. Paul Hangauer was an extraordinary presence in my life and his physical death overwhelms me with great sadness and profound personal loss. Recently, I prayed to Paul asking him to send me a new teacher and mentor. I need someone not to take his place in my heart but rather someone to listen, share and offer encouragement.

My prayer was answered at Festival 2005 in Alesh DuCarmo's class. His sampler session excited my body, mind and creative spirit. I danced from the depths of my soul to the

sweaty floor where I cried a puddle of tears as Alesh lulled me into meditation blessing my ears with his song and my feet with his hands. The message was strong and clear:

*"Alesh is your teacher now. Trust him."*

And trust him I did! We danced away my grief with healing joy. One morning I shared my "Paul" story with Alesh over breakfast. He seemed to listen with his whole being. Then with his intense and impish smile, he told me that now was the time for me to become a mentor to continue the legacy. Alesh's insight is the affirmation I need to continue my challenging work in the field of arts education and integration. His inspiration and guidance strengthens my commitment to help others to grow in unanticipated ways.

The once dark hole in my heart now shines with the brilliance of Alesh's shared artistry and friendship. He is a flowering tree that sacredly shelters me from darkness. ...And I see that this is holy!

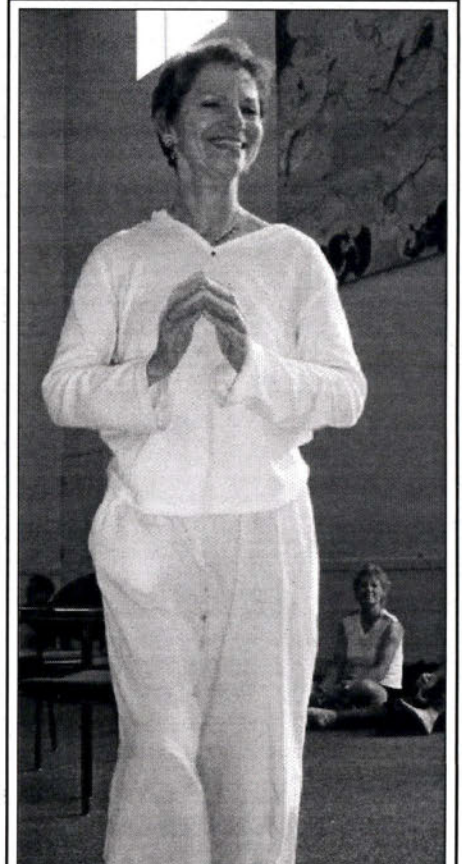


Photo by Robert Boozman

Judith Rose at Festival 2005



# After: Dancing Our Roots...Stretching Our Branches

## Tis a Gift to Bow and Bend

By Judith Jane Reichsman, M.A., M.F.A.

### Tis a Gift to Bow and Bend

'Tis is gift to be simple; 'tis a gift to be free  
'Tis a gift to come round where you ought to be;  
And when we find ourselves in a place  
that's right,  
We'll be in the valley of love and delight.

When true simplicity is gained,  
To bow and to bend we shall not be ashamed,  
To turn, turn  
Will be our delight  
Til by turning, turning  
We come round right!

I am here to tell you that bowing to God can lead to world peace. Hold on... I mean it!

I keep hearing that some of us feel that the bishops are taking on small unimportant details rather than the really important things in life. I wonder if they are referring to the new guidelines for postures when we receive the Eucharist as a small item, and war, etc. as the bigger items. Part of me wants to agree that war and poverty must come first, but the dancer-mover-singer-storyteller-liturgist in me wants to remind every-body that our gestures and postures can actually help lead us to world peace.

Huh? What? Eh... How can that be?

Well, let me tell you a story... about my time in the Holy Land.... And in order to do that, I have to tell you a little bit of the story of how I happened to be there... a bit the story of my life.

Being "half Catholic and half Jewish" has been a bona fide adventure all my life, especially after my conversion. Conversion? Raised Catholic, then Quaker, then going to a prayer meeting to meet white people when working to bring integration, meeting Jesus - again? - for the first time, REAL-ly... In that moment (glorious moment, thank you, God!), realizing: Oh my God! Jesus is Jewish and I am Jewish! (Hadh't been raised Jewish, daddy wasn't religious; Catholic mom was, big-time - so, baptized at one month - [priest's sleeve caught on fire - dad put it out! Baptized in fire from the start!])

Sooo, I return to the Catholic Church (the family having left when I was 13, I have a lot of catching up to do). I am fascinated by 'my' Judaism. (Oh yeah, I know that I am not *considered* Jewish by the most orthodox of rabbis, but my grandparents died in Auschwitz, so I tell myself, and anyone who will listen, that I get to decide whether I consider myself Jewish or not).... Many do not see how I love both

Catholicism and Judaism, and practice Catholicism with a healthy sprinkling of Judaism, but one Israeli friend says, "You just have twice as much God!" Ahhh!

After moving to Cincinnati for the New Jerusalem community, I experience a hunger to go to Israel. I go. I find my long lost cousin, Michael. He rocks! He has 5 kids (like our family) and they are fabulous! I decide to go live there for a while. I use tapes in the car and pick up a good deal of Hebrew.

I am in Israel. I have found a most amazing chapel. How on earth I found it, I do not remember. They are saying Mass - we are celebrating Eucharist. All is in Hebrew. How awesome it is to hear the familiar words in this new tongue I am studying!

The French Soeurs de l'Agneau must have told me about this Hebrew-speaking liturgy of the Eucharist. They are all there. Dressed in white, each more beautiful than the last - just like in the fairy tales! They are just gorgeous! They are young and so vital and so in love with God. They dance at the end of their own ceremonies: Israeli folk dances set to French Christian lyrics or in the original Hebrew. Now they are worshipping with the Hebrew-speaking Christians whom they have come from France to be with.

We come to the consecration. When the priest genuflects or bows during the consecration, we, the congregation does too.... And this is not an ordinary or perfunctory bow. No! This is a bow that makes me feel as if I am truly laying down my heart in front of God, ready to do God's will... It feels like I imagine it feels when a priest is ordained and lays his entire body down - prostrates himself. Actually, I don't have to imagine this. I have done this. Back in my Community of God's Delight days in Dallas, we were led to all prostrate ourselves once. And this bowing in the hidden away chapel in the holiest of lands is a sentient re-experiencing of that prostration. And - it feels new every day; it feels fresh each time. It feels - marvelous! All of us together, all at the same time, bow from the waist. We stay down about 20-30 seconds, it feels like to me. We all come up at the same time - the way you do when you are in harmony with those around you.

What an experience! I long for it. Such a simple thing. "A profound bow." Wow, it even has a name!

So, since I have been back (since 1986), I have been sneaking a bow when the priest

bows after lifting up the bread and the wine. I bow from the head and go a little deeper if I don't feel too self-conscious.

So, fellow body parts of Christ imagine my joy when the bishops decided we should bow in this country/culture too! I was a little mystified as to why we do it when we do - though certainly it is great to bow in the very moment of receiving the Host. I guess I was and am a bit confused over the individual and the community aspect of it all. Most importantly, I think it is so grand that we are being invited to have a bodily experience of our surrender, our letting go into God's love! Wow, now everyone can experience what I had in Jerusalem! At last!

Then I realized that it was sort of "working" and sort of not. There were the quips about bowing to our neighbor's backside - hey, come to think of it, C. S. Lewis said that if we ever truly saw one another as God sees us, we would probably prostrate ourselves before our neighbor! But still, it does seem a bit awkward, eh?

So I am delighted and yet a wee bit confused. Yesterday the head of the Worship office said during his homily that the point is that we as a community all bow in **the same way**, and not, for example, genuflect, because the bow is a symbol of our being One. That's wonderful, but I wonder - if we want to be symbolizing Oneness, why we do not all do it at **the same time**... without the worry about when *exactly* to bow in relation to the person in front of us and in relation to the Eucharistic Minister's timing... Having had such a profound experience from the profound bow, it is natural that I would want to go back to that form. Would it not simplify things if we all bowed at the same time - symbolizing our oneness in that way?

For me, this bowing business is about a surrender. My will to Yours, God. My ideas to Yours. My self-righteousness for your righteousness. My manipulating and controlling (trying to) my life for Your tending and growing my life. It is articulated in many many ways: *thy will, not mine, be done... turned our lives and our wills over to the care of God as we understood God... All that I am without one plea... Wash me, mold me, fill me, use me....* This is the ultimate. This is the line - I am no longer telling God how to run the universe; I am trusting God's goodness, no matter how black my life or the world's life appears.

I give... I give up... I surrender. This is what all Religious Ed. should be leading us

*Continued on page 14*





### Festival 2005's Major Faculty

Photo by Robert Boozman

(left to right) Rabbi Modek, Judith Rose, Alesh DuCarmo, Mary Christine O'Connor Thomsen and Chen Yu Tsuei

## After: Dancing Our Roots...Stretching Our Branches

### SDG: A Microcosm of a Perfect World

By Karen Josephson, Festivals Director

At the closing ceremony of Festival '05 in July, Carolee Bongiorno from New York declared passionately and gratefully that the Sacred Dance Guild models a perfect world. She spoke about finding in the week an island in which all were embraced and accepted, no matter what. There was a spirit of generosity she averred, with hierarchy and prestige missing, and there was a feeling of safety for risk taking. Rabbi Modek (who led the Saturday Sabbath Service) echoed her words. He said he and his wife Judith Rose (who was a main faculty member) had expected it to be a good week, but that they weren't prepared for the excellent open and eager community they found. The murmurs which encircled the room as they spoke agreed with and supported all that was said.

Well, if you missed Festival '05, start now to save your pennies! Festival '07 will be in Northern California. And then stay tuned for 2008. It will be the twenty-fifth anniversary of SDG, and great plans are already afoot to make it an entire year of festivals and gala events. There is interest in having the first all youth and children's festival. An international opportunity to

dance in India or another country has been suggested. And that's only the beginning. There is a special Committee which is envisioning this year and looking for members. Do contact Wendy Morrell (wendy.morrell@sympatico.ca or 613-726-1375) if you'd like to be a part of this planning.

But what about '06 you might be asking. Why do I have to wait until '07 or '08? The good news is that you don't have to wait. The mini Regional Festivals were

so successful in '04, that it was decided to do them again. They don't have to be elaborate, just an opportunity for people to come together and dance, to participate in that microcosm of a perfect world if only for a day or a weekend. Let's have every region in the United States hosting something. There are handbooks available to guide you. If you want to know more, contact me at karen98jos@aol.com or 203-469-4277. Stay tuned for one near you.





# After: Dancing Our Roots...Stretching Our Branches

## A DISCUSSION OF THE EVOLUTION OF MODERN LITURGICAL DANCE (FROM A ROMAN CATHOLIC PERSPECTIVE)

By Susan Lee Olsen, Ph.D., Director of Liturgy & Spirituality, Holy Family Parish, San Jose, California

Post-Vatican II liturgical dance is born out of the insights and directions of both the liturgical movement, an important goal of which was the full, conscious and active participation of the entire person (body, mind and spirit) in worship, and the evolution of Modern Dance, the founders of which sought to recover the expressive capability of the body in movement. In my recently completed dissertation, I demonstrated that the language of Modern Dance, as epitomized in the work of choreographers who represent three early generations of the evolutionary process of the art form (Ruth St. Denis, Doris Humphrey, and Jose Limon), has shaped a new tradition of liturgical dance which, in turn, contributes to the realization of the Church's ongoing goal of full, conscious, and active participation in the liturgy.

The postures, gestures and movements already a part of the choreography of the liturgy should be performed with as much conscious intention as any movement that might be performed by a dancer. In the church of a God incarnate, the use of the body in the language of worship is an important component of the prayer of the gathered community. It is not sufficient to be merely physically present, to hear the words or witness the actions of the rite. The entire being of the individual must be involved in the prayer. All the senses must

be involved. The postures, gestures, and movement prescribed by the liturgy must be fully embraced. In so involving the whole of one's being, the liturgy can become the transforming experience it is intended to be.

The liturgies of the Roman Catholic Church and other liturgical churches are already rich with movement, gesture, and posture. The modern liturgical dancer develops and enriches the movement that is already a part of the worship experience in these churches and also draws from a wide variety of dance techniques (modern dance, traditional ballet, and folk forms) to create movement uniquely his/her own as an expression of prayer. Movement is developed from the basic vocabulary of the dance, but it is drawn from a deeper source. The music, the words, or the sense of the prayer inspire the movement of the body, shaping the prayer into dance, a wordless expression of one's faith. The dance used as prayer is never intended to be merely show or spectacle. It should not be done in a manner which makes the assembly into an audience. It should be used to speak the prayer of the people in a language of movement when words are not enough.

Cardinal Francis Arinze, who has served as the head of the Vatican's Congregation for Divine Worship and the Discipline of the Sacraments since October,

2002, has made an important statement on liturgical dance which should be noted. At a conference sponsored by the Apostolate for Family Consecration held in July, 2003, the Cardinal was asked whether dance has been approved for Masses by his office. In answer to this question, he states that his primary concern about dance is the sense of performance and separation of the community from the prayer which makes the assembly merely audience. In some people's minds, the response of applause to any given event in liturgy says people have just witnessed a performance rather than participated in a prayer. Given that concern, Cardinal Arinze states: "It is possible that there could be a dance that is so exquisite that it raises people's minds to God, and they are praying and adoring God and when the dance is finished they are still wrapped up in prayer." This statement is a definition of liturgical dance. Any dance that does not achieve this goal is not liturgical. Dancers seeking to bring dance into the liturgy must keep this guideline in mind. They must know the liturgy, be sensitive to the needs of the community, and, above all, offer only dance that is prayer, that truly "raises people's minds to God" and allows them to experience such prayer with all their senses. Only then can someone say, "Thank you for doing what all of us were feeling."



Jubilation  
Dancers  
from the  
Gales  
Ferry  
United  
Methodist  
Church

Photo by  
Robert Boozman



## Advice to the New King of Cambodia, Norodom Sihamoni, Ballet Dancer and Choreographer

By Phillip Paris

Let dancing set court style now that you're king.  
Louis Quatorze infused his rule with art.  
Chuck protocol. Leap, beat and do your thing.

Some scoff that you've already had your fling,  
that tippy-toes in statecraft play no part—  
Let dancing set court style now that you're king.

Sack ministers who'd reel you on a string  
as lure for bribes, betraying your own heart.  
Chuck protocol. Leap, beat and do your thing.

From scapula and ankle juts a wing,  
but robes and orbs will lame wings where they start—  
Let dancing set court style now that you're king.

At court receptions, move! No posturing  
in regal poses like an objet d'art.  
Chuck protocol. Leap, beat and do your thing.

Trust music's lilt and *ballon's* bounce to swing  
through *grands pas*. Be Nijinsky, be Bejart!  
Let dancing set court style now that you're king.  
Chuck protocol. Leap, beat and do your thing.  
Chuck protocol. Leap, beat and do your thing.

## Items Sought for the SDG Archives

SDG memorabilia were delivered to the Archives at the University of New Hampshire in June 2005. All correspondence and contributions should be mailed to:

Sacred Dance Guild Archives  
P.O. Box 187  
Temple, NH 03084

If you prefer to use a packaging/delivery service, address them to Mary Jane Wolbers at 164 Hill Road, Temple, NH 03084.

Don't forget that the cost of preparing and sending your donations to the Archives can be figured into your Income Tax deductibles. Keep all receipts to validate your expenditures.

Thank you for remembering that these keepsakes are important to us and the future of the Guild.

Mary Jane Wolbers, Archivist

Costumes, Accessories,  
Videos and More

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## MARGARET TAYLOR DOANE \$1000 GIFT

Margaret Taylor Doane was a trailblazer in Sacred Dance and active in the Sacred Dance Guild. Near the end of her life, at age 96, she gifted the Guild with \$1000 to be used "for the promotion of Christian sacred dance." Mindful of her extensive work with and for children, the Guild's Executive Board has decided to earmark this donation to assist young people to learn and grow in Christian sacred dance. It is our hope that her ideals, work and choreography will continue to inspire others.

We invite members, chapters or regions to submit an application to receive money from this fund. Please specify the amount of money requested and how the money will be used (e.g., to present a workshop to experience and express God's love through movement; to teach one or more of Margaret Taylor Doane's choreography for children; to pay for the workshop(s) presenter(s); to pay for a youth group membership in SDG to encourage future involvement; to pay for use of facility, space, etc.).

**The grants may range from \$100 to \$350. We understand this may not fully cover all your expenses, but hopefully will assist and encourage you.**

Note: It is not necessary there be a culminating or informal presentation at the end of the workshop or in a church. Margaret was more interested in the participation and in the experience of dance as a spiritual expression rather than in the performance aspect. However, you may choose to use this opportunity to share the learned or improvised movements to encourage others to participate in the future.

Please submit the application form to: Toy True, 95106 62<sup>nd</sup> Street, Dowagiac, MI 49047, phone 269-424-3697, email: [Dancewithtoy@aol.com](mailto:Dancewithtoy@aol.com).

For assistance and more information, please contact the above.

## MARGARET TAYLOR DOANE GRANT APPLICATION

**Deadline date for application: January 1, 2006**

**Selection to be made by February 10, 2006**

**This project must be completed by December 31, 2006** A progress report to the chair one month prior to the event and a brief follow-up report (with photo?) one month after completion of the event are required.

NAME OF PERSON OR GROUP \_\_\_\_\_

NAME OF PERSON IN CHARGE OF PROJECT \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

COUNTRY \_\_\_\_\_

PHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_

AMOUNT OF MONEY REQUESTED \$ \_\_\_\_\_

SHORT STATEMENT SPECIFYING HOW THE MONEY WILL BE USED?

\_\_\_\_\_  
\_\_\_\_\_

## THOUGHTS FROM 1964!!!!

"Sacred Dance at the Crossroads" by Walter Sorell from Dance Magazine August 1964 includes the following: The Sacred Dancers now face the choice of wishing merely to express a personal experience in worship or communicating with an audience through artistically valid means. Although the number of those who believe in the sacred dance is still growing, and many more churches and synagogues avail themselves of their services than ever before, most members of the Guild realize that, so far, they have more or less functioned on an artistic level modest in scope. They know that the bulk of their work will, for some time to come, remain in the hands of the artistically inexperienced who, with the faith of the fanatic, surrenders the whole of his being to the task of wedding the holy service with his concept of devotional movement. But there is also full awareness that artistic stimulation and new creative concepts are needed to make The Movement not only grow in numbers but also in depth. In the final analysis only the sacredness of art can give heightened meaning to the very purpose of the sacred dance.

(Editorial Note: WE HAVE MADE THE PROGRESS. WE ARE PEOPLE OF PRAYER MOVEMENT EVERYWHERE)

FROM SDG JOURNAL, WINTER ISSUE  
JANUARY 1980-81, VOLUME IV, NO. 2  
(excerpt sent in by Mary Jane Wolbers)

President's Letter

Ramblings from a president already late for the December 15 Deadline.

Ready or not, here comes life! Ready or not, here comes death! But I'll never be ready on time. Deadlines! Just look at that word: dead lines. Lives at which, if you are not prepared, you're dead. How many times have I died, even just a little? Why, there were three or four just this past week!

Thank God for the Resurrection! Lord, how are you able to do anything with this foolish virgin? Why do you supply me with that extra oil which continues to light my way to the end? Thank you, Lord. Carlynn Reed

(Editor's note: Carlynn Reed is the author of Volume I "And We Have Danced")





**The closing celebration at Festival 2005**

Photo by Robert Boozman

## **The Boutique is Open**

There are several items from Festival '05 still for sale:

1. CD of the theme song "Tree Dance" along with the choreography for \$5 from Karen Josephson, 305 Townsend Avenue, New Haven, CT 06512. Include your mailing address, phone number and e-mail address.
2. A photo retrospective CD of the Festival for \$20 from Robert Boozman, 196 Bellaire Ave., Louisville, KY 40206. Include your mailing address, phone number and e-mail address.
3. Videotapes/DVDs of the Festival for \$35 (VHS) or \$40 (DVD) from Peggy Arthur, 10 Elinor Place, Branford, CT 06405. Specify Highlights, Faculty Concert or Sharing (which day). Include your mailing address, phone number and e-mail address.

## **RECIPROCAL AFFILIATIONS**

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.



**The festival painting by Ruth Lieberherr was part of the worship.**

Photo by Robert Boozman



# MEMOS FROM THE MINUTES

Sacred Dance Guild  
Annual Membership Meeting, July 25, 2005  
Connecticut College, New London,  
Connecticut

The President Ellen Young welcomed the Guild members and called the meeting to order at 6:12 p.m.

Copies of the minutes of the 2004 Annual Membership Meeting were circulated. Toni Intravaia moved and Joann Flannigan seconded, that the minutes be approved as distributed. Motion carried.

Kay Kopatich, chair of the Nominating Committee, distributed ballots to those who had not sent them in. Phyllis Stonebrook and Phyllis Strader were introduced as the official ballot counters.

Ellen Young, President, thanked outgoing board members, Kathryn Mihelick, Development Director, Wendy Morrell, Public Relations Director, Merle Wade, Chapters and Regions Director and Lucy Knopf, Corresponding Secretary. Each was presented with a Guardian Angel. Ellen explained that the Corresponding Secretary position has been discontinued as a part of the changes in structure and most of the tasks have been handed over to staff.

Ongoing board member Connie Tyler was also acknowledged, with a gift, for her service to the Guild in developing the website. Connie is staying on the board as Website Coordinator. Ellen commented that "Connie and Kenneth Tyler have brought the Guild to a new level of visibility and communication, which has helped us to become the international organization we have long wanted to be."

Proclamations from the Governor of Connecticut and the Mayor of New London were read.

Each proclaimed July 25, 2005 as Sacred Dance Guild Day both for the State of Connecticut and the City of New London.

Peggy Arthur and Karen Josephson, the moving forces behind the 2005 Festival, were presented with flowers. They accepted on behalf of the Festival Committee.

Karen Josephson, Festivals Director, reported that the Regional Festivals in 2004 were so successful that they will be repeated in 2006. She asked for volunteers to host these regional festivals.

Northern California, with Connie Tyler as the leader, will host the 2007 Festival.

Since 2008 will be the Guild's 50<sup>th</sup> Anniversary a year long Jubilee will be planned including a Festival.

The Nominating Committee reported that the By-laws changes were accepted by vote of 162.

The Nominating Committee also reported that a total of 159 affirmative ballots were recorded for the slate of officers. After a nomination from the floor, by Wendy Morrell and seconded by Ruth Marie Quirk, that Ruth Richardson be elected as Membership Director, Ruth was elected by acclamation. The 2005/6 Officers are as follows: Ellen Young, President; Stella Matsuda, President Elect; Mary Katherine Greenlaw, Vice President; Annmarie Pittman, Secretary; Jolyn Walker, Treasurer; Emmalyn Moreno, Chapters Director; Karen Josephson, Festivals Director; Toni Intravaia, Journal Editor; Patricia Woodbury, Public Relations Director; Pat Bowen, Regions Director; Kat Pettycrew, Resources Director; Connie Tyler, Web Communications Director; Toy True, Youth Director; Ruth Richardson, Membership Director; Debra Donaldson, International Region Director; JoyBeth Lufty-Balzer, Eastern Region Director; L. Salima Rael, Mid West Region Director; Kenda Newberry, Southwest Region Director; Kay Kopatich, Central Region Director; Diane Tucker, South Atlantic Region Director. The Far West Region and the Development Director slots remain open.

A brief State of the Guild message was presented by Ellen Young, President. She mentioned that due to fund raising efforts, our financial position was good. She also stated that we have just completed a successful year with an administrative contract with Mariner Management. We have learned a lot about how we can benefit from this contract and this year we will be clarifying the relationship. At this point, as voted on by the Board at their April meeting, Peggy Hoffman, as the Mariner Management representative, was presented with a Certificate of Appreciation from the Guild. The President went on to say that "One year ago I spoke of building a floor and we have done that. We have addressed the dues increase, updated the by-laws, and are experimenting with larger regions. Now we are like the trees, waving our branches, drawing up sap, the fruit depends on you."

With no further business to come before the meeting, Phyllis Stonebrook moved and Ann Pomeroy seconded that the meeting be adjourned. Motion Carried. The meeting was adjourned at 7 p.m.

Respectfully Submitted:

Annmarie Pittman  
Recording Secretary

# RECOMMENDED READING/VIEWING

For Connie Fisher's Dancing with Early Christians and other books you might like to purchase, write Doug Adams, The Sharing Company, 6226 Bernhard Avenue, Richmond, CA 94805-1658.

For And We Have Danced Volumes I and II write Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. The cost of both volumes is \$30.00 including postage and handling. Editor's note: These are the history of the Sacred Dance Guild and should be in the hands of all members. Volume I was written by Carlyn Reed and Volume II was written by Toni' Intravaia. They make great gifts.

From Betsy O'Neill, President SDG NY/SW Conn Chapter

"Mary Anthony: A Life in Modern Dance" DVD (color, 65 min) Producer/Director: Tonia Shimin.

Shown at SDG Festival 2005, this inspiring film documents the life and career of dancer, choreographer, teacher and honorary life member of the Sacred Dance Guild, the legendary Modern Dance pioneer Mary Anthony. This wonderful film covers her biography and career highlights and features excerpts from her choreographic works, segments of her teaching classes and interviews both with Mary Anthony and dancers who have worked with her.

To purchase contact: Tonia Shimin (805)685-5580, [shimin@dramadance.vcsb.edu](mailto:shimin@dramadance.vcsb.edu) or Princeton Books Co., Publishers, [pbcdancehorizons.com](mailto:pbcdancehorizons.com) (800) 220-7149.

The Worship Workshop: Creative Ways to Design Worship Together by Marcia McFee, Abington Press, Nashville, TN/2002

Prayers for People Who Can't Sit Still by William Tenny-Brittian, Chalice Press, St. Louis, MO/2004

Living the Labyrinth by Jill Kimberly Hartwell Geoffrion, Pilgrim Press, Cleveland, OH/2000



# SDG CHAPTER AND REGION NEWS

## Hawaii Chapter

In January Doug Victor led "Moving the Human Spirit Creative Dance Workshop"; in February Deborah and Rick Betheli led "Befriending the Darkness to Discover the Light Within Us" workshop - both at Calvary by the Sea Lutheran Church.

On August 16<sup>th</sup> the Chapter had a Summer Retreat with "Dance with the Island, InterPlay with the Sacred" featuring Judy Shock. They shared basic InterPlay, enjoyed African dance and drumming and experienced insightful connections with sacred and historical sites.

## Lakeshore Chapter

On August 27<sup>th</sup> the Charisma Christian Arts Ministry presented "Women of Influence" at the Freedom Hall Manilow Theatre in Park Forest, Illinois.

Events sponsored by the Lakeshore Chapter: On August 13 there was a showing and discussion of "The Dancing Church in Africa" and on September 24 the Chapter had a benefit featuring "Lifted, a Multimedia Ballet" inspired by Jesus Christ

Superstar. Events featuring members of the Chapter: On August 5<sup>th</sup> DEVA Dance Collaborative was facilitated by the Chapter invoking Pele, the Hawaiian Goddess of Creative Fire; on September 2<sup>nd</sup> Michele White danced "Ave Maria" and on October 21-23 she led the Rosary Dance Retreat through the Rosary.

## New York/SW Connecticut Chapter

On October 17 at St. Stephen of Hungary Church in Manhattan, the workshop was led by Jolyn Walker. A survey had been taken at previous workshops and showed much interest in African dance. Jolyn with training in traditional African dance adding her own style in liturgical dance pieces led the workshop.

"Dance as a Language of Faith" workshop was held on May 1<sup>st</sup> at St. Stephen of Hungary Church, Manhattan. It was led by several members: Mary Kasakove, Betsy O'Neill, Ann Pomeroy and Carol Sundquist. Dances taught ranged from interpretative, high energy gospel rock and improvisational.

At the SDG Festival 2005 five

members were presenters: Jeanne Bresciani, Mary Christine Thomsen, Judith Rose, Carol Sundquist and Mary Anthony.

## Northern California Chapter

In February, Doug Adams, professor of Christianity and the arts, interviewed Christo and his Wife/ collaborator, Jeanne-Claude, about their public art project in New York City, The Gates, for a forthcoming book chapter. Adams authored "To Touch or Not Touch: Perceiving in Art the Intertextuality of a Faithful and Wise Mary Magdalene with a Doubtful Thomas and a Faithful Miriam" a chapter in *The Subjective Eye: Essays in Culture, Religion, and Gender in Honor of Margaret R. Miles*, published by Edwin Mellen Press. Among many recent appearances, Adams gave the John R. Woods Lectures on Religion and Culture on the theme of "Bringing to Life the Humor of Jesus and Paul" at the University of Dubuque, IA, in March. Adams appeared during Holy Week on an NBC Nightly News segment on the role of film and television in churches.

## Tis a Gift to Bow and Bend

*Continued from page 7*

towards, inviting us to. Think about an altar call. The Protestants give their people chances over and over to receive Christ, to be born again, to accept Jesus. Catholics do too. Baptism is our born again experience; Communion is our altar call! Think about it: every week, every day, we have the chance to GO FORWARD to the ALTAR and receive Jesus in the flesh. Rather than doing so in a perfunctory manner, we can *experience* our surrender in this bow that the Church provides for us. (That can strip away some of my potential resentments, judgments of the Church - she in her wisdom is providing this opportunity to me - on a regular basis. It's not a question of forcing, but a chance to give things over to God... hopefully one day to give my whole self over to God... and to do so daily or weekly.)

I do recognize the gift of bowing independently of others. This is MY surrender... I am now surrendering to my God. I am making this choice. It's not herd instinct. Yet, I tell you - when we did it all together in Jerusalem, it felt like both an individual choice AND a group surrender... and it was powerful! Actually, I think one has more choice and therefore more feeling from reality, when

all bow at the same time since then you have a choice of how big or small you bow. When you have to do it because everyone else is watching and you are right in the front of church, it feels like less choice to me. Thus I would vote for us doing our bow, our holy almost prostration, at the same time as the presider. However, I am again and again glad that we are now bowing!

World peace? Bowing equals world peace? Surrendering to God does bring world peace. One person at a time. One attitude at a time. And the attitude can spread. Each time I surrender, I am leaning toward more inner peace, and have more likelihood of starting to bring peace to others, to relationships. If I am surrendered to God and you are surrendered to God, may we not be able to give up some of our judgments, resentments and rage, and be better able to get along? Not that saints don't duke it out. I know they must because sometimes some really holy people really get my goat... But I do believe that we will slowly or quickly develop the capacity to be interested in finding out how Jesus wants and enables us to live in peace with ... every body!

In any case, I come back to this: to bow and to bend we shall not be ashamed, from the song "Tis a Gift to Be Simple." This also reminds me of "How Can I Keep from Singing?" ...How can I keep myself from bodily throwing myself at the feet of my God, Lover, Savior, Redeemer...?

When true simplicity is gained, to bow and to bend we shall not be ashamed, to turn, turn will be our delight, til by turning, turning we come round right!

### Advertise in the SDG Journal

Ad per ONE (1) issue	
One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card....	40.00
Ad per THREE (3) issues	
One-half page.....	\$275.00
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For information or assistance in placing an ad, please contact Deena Sherman, at [Deenabess@yahoo.com](mailto:Deenabess@yahoo.com).



## Exchanges

The Sacred Dance Guild is exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)  
dance and the Child International (daCI)  
Dance Notation Bureau  
International Council of Kinetography  
Laban (ICKL)  
International Council for Traditional Music,  
Ethnochoreology  
Imperial Society of Teachers in Dancing  
International Organization of Transition for  
Professional Dancers  
International Dance Committee of ITI/  
UNESCO  
Laban Institute for Movement Studies,  
Laban/Bartenieff Institute  
Society of Dance History Scholars  
WDA Americas  
WDA Asia Pacific

## About Earthdance

Earthdance, the Global Dance Festival for Peace, has grown to become the world's largest simultaneous music and dance event. Founded in 1997 by Chris Deckker, with 22 cities and 18 countries participating, Earthdance has grown to over 150 cities in 50 countries participating in 2004, with locations ranging from the club-lands of New York to the rainforests of Brazil. Every year in alignment with the International Day of Peace, more than 200,000 people unite in dance with hundreds of thousands more joining online in support of global peace and humanitarian aims. The defining moment of each Earthdance event is a synchronized link-up (4 p.m. Pacific Standard Time) when every event around

the world plays a specially produced song called "The Prayer for Peace" at exactly the same time.

Earthdance 2005, Global Dance Festival for Peace, will take place September 16th, 17th, and 18th at the renowned Black Oak Ranch, Highway 101, Laytonville, California. The synchronized link-up will take place on Saturday, September 17th at 4 p.m. Pacific Standard Time.

Earthdance Foundation is a 501(c)(3) non-profit organization. The annual Earthdance event is the primary funding source for Earthdance Foundation and the many charities it supports. For more information about this year's show, log on to [www.earthdance.org](http://www.earthdance.org).



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# CALENDAR

**October 23, 2005** - "Beneath His Father's Heaven", with Jolyn Washington-Walker as leader, St. Stephen of Hungary Church, Manhattan, New York. Contact: Betsy O'Neill, 212-535-4235 or Susan Russo, 516-889-3823.

**November 9-13, 2005** - CID General Assembly and 19th World Congress on Dance Research "Much more than movement", Lamaca, Cyprus. Contact: Congress Secretariat: Dance Theater, Athens, Greece, Phone (30)210-324-6188.

**November 18-20, 2005** - Hawaii Chapter Workshop "Body and Soul" with Mary Francis Hoffman at Calvary by the Sea Church. Contact: RuthMarie Quirk, e-mail <http://www.sacreddanceguild.org>

**January 9-13, 2006** - Dance As Living Scripture Course with Carlo DeSola, Pacific School of Religion, Berkeley, CA. Contact: Doug Adams, 510-849-8285 or e-mail [dadams@psr.edu](mailto:dadams@psr.edu).

**January 14, 2006** - "Light the Fire in My Heart" with Joann Flanigan, Hawaii Chapter, Contact: [Pulelehua@mac.com](mailto:Pulelehua@mac.com) or call 808-386-8883.

**February 5, 2006** - Winter Workshop, New York/SW Connecticut. Contact: Carol Sundquist, Chapter Representative 914-948-7755.

**July, 2006** - WDA Global Assembly, Toronto.  
**July 2-6, 2006** - daCI Conference 2006, The Hague Netherlands. Contact: Forms and Information: [www.daci2006.nl](http://www.daci2006.nl).

## Executive Board Meetings

**Fall Meeting:** November 4-6, 2005, Claremont, California

**Spring Meeting:** TBA

Sacred Dance Guild Web Site:  
[www.sacreddanceguild.org](http://www.sacreddanceguild.org)

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, [www.sacreddanceguild.org](http://www.sacreddanceguild.org). 3) Email to: Peggy Hoffman (see address below).

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Membership Dues:	1 year Domestic/International Membership	\$42
	2 year Domestic/International Membership	\$70
	1 year Student Membership	\$25
	1 year Senior (65+) Membership	\$30
	1 year Group Membership	\$85
	Life Membership	\$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

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Please return to: Peggy Hoffman, 3517 Forest Haven Drive, Laurel, MD 20724, e-mail [sdg@marinermangement.com](mailto:sdg@marinermangement.com)



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